

It's Only **ROCKIN' ROLL**

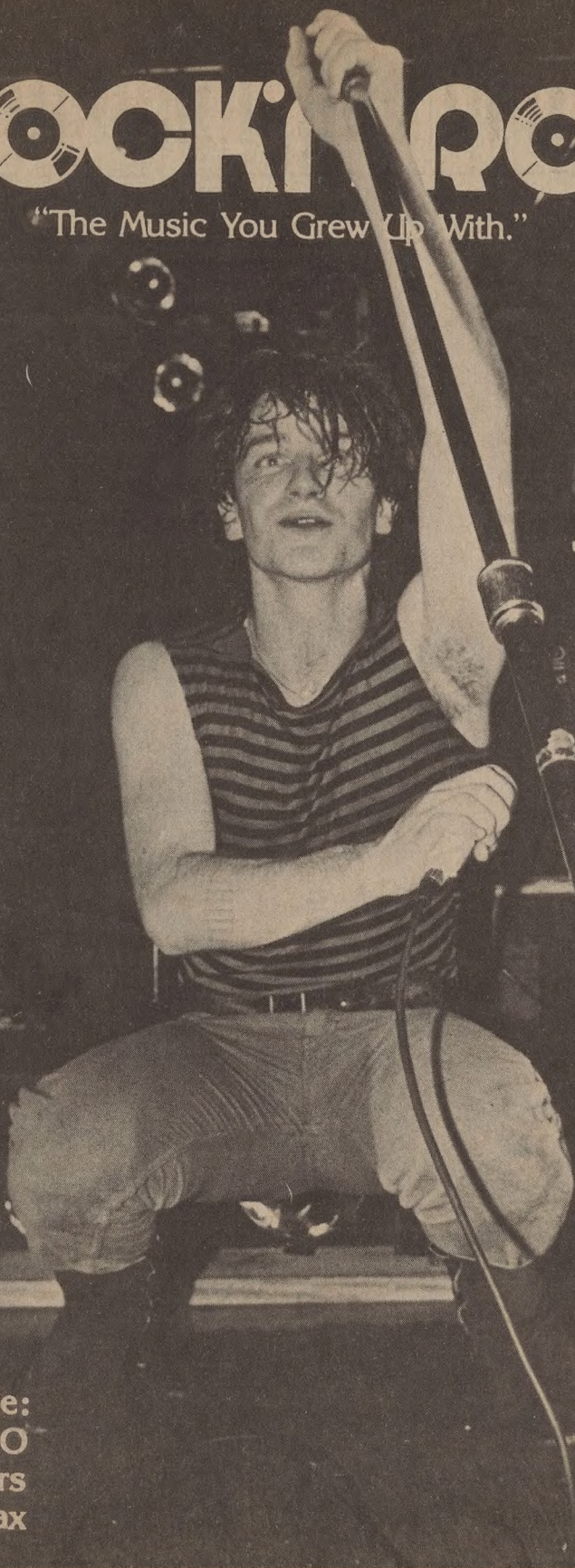
March, 1982

"The Music You Grew Up With."

Free!

U2:
the future
is bright

Inside:
UFO
The Le Roi Brothers
The Max



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photo by Robbin Cresswell

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Rock politics

Dave and Co.:

IORNA remains interesting; keep it up. I'm surprised at your continued coverage of (for S.A.) unknown bands. Your advertisers stay with you regardless, it seems, though I'm wondering if y'all have the same number of readers as you did six months ago. Do you have any evidence — I'm justidly curious about this — that your readers are buying records by these groups after reading your interview articles about them? If so, your missionary work must be really satisfying by now.

The one thing I really wanted to comment about, though, is this: Dave has asked a few post-punk rock rock'n'rollers about political lyrics, or the lack of them, in their songs. Richard Butler of Psychedelic Furs comes immediately to mind. Their answers, like those of some of their peers interviewed in Rolling Stone and other magazines, tell me that political commentary is almost dead in innovative rock'n'roll. Some songwriters like Butler think it doesn't produce any results. Others are concerned chiefly with music and fashion their lyrics to fill a supporting role (e.g., Brian Eno), or include a few lines here and there out of some sense of obligation or tradition. Still others don't care about anybody except themselves, and so don't have any sense of politics. While it would be nerve-wracking to have everybody spouting their political convictions onstage and on recording tape, I still think it's a damn shame that few post-punk songwriters are reminding rock'n'roll listeners that there's an inescapable world Out There where a lot of heavy shit is going down every minute.

The punk movement and its many offspring call themselves counter-cultures, or at least imply that they are. But as the first widespread youth culture movements since the '60s, they're founded on grounds of little political substance compared to counter-cul-

tures of the '60s in America. Instead, they're founded solidly on consumerism — which is a tradition in the most conservative of American homes. Punks and post-punks exhibit rituals and behavior peculiar to their kind (usually when there are peers to impress), but more fundamental than that has been their custom of identifying themselves as punk/new wave/mod etc. through the clothes, haircuts and make-up they wear, and not through any social action which would demand an ideology, such as protest marches, sit-ins, or public seminars and teach-ins.

Sure, this kind of superficial faddism raged through the '60s — ads in old underground newspapers tout bluejeans, imitation leather vests, glittery eyeshadow and love beads — but the point is, the punk movement after 1977 has consisted mostly of fads. Especially here in America. While 15 years ago it was fairly fashionable for youth to think, I am what I believe in, nowadays it is fairly fashionable for youth to think, I am what I look like. This idea may be entrenched in mainstream America's identity ethic already; the funny thing is that its firmest post-punk believers see themselves as part of a counter-culture. Punks denounce popular culture on TV, in magazines, on radio stations. But damn if a lot of punk/new wave/mod video, print design and audio productions don't follow the same fast-grab, hard-sell pseudo-aesthetics that have dominated American media since the fifties. The punks and post-punks simply modify existing conventions; they rarely make any real changes. The first big clue into this was the New York City New Wave explosion of the late '70s, when most bands simply did a number on pre-psychedelia pop music, bringing in a new kind of energy but few structural innovations.

You may know of several exceptions to all this. Most of them, probably, from San Francisco, where some surprising things have been done. But I think for the most part, the

punk movement and most of its offspring are worth writing off as consumer movement motivated by unusual clothes and adornments, records and concerts and by the punk clubs which served as playpens for aggressive behavior. I happened to be in the thick of the Austin punk scene at Raul's in the latter half of 1978, so I'm not exactly a disinterested observer as I write this. I used to BELIEVE what Patti Smith said about punk rock being a folk art. At any rate, the punk and post-punk idioms have lacked an ideology or series of ideologies that might make them meaningful beyond their dress-up-and-get-your-kicks-with-the-gang appeal.

Many bands now are writing about alienation and the inability to communicate, things like that, that are personal matters. While this has entertainment value (as when the listener sympathizes with the song's narrator), the subject matter isn't likely to give the listener a heightened awareness of what's going on in the world. That kind of heightened awareness can come from political commentary in rock'n'roll songs. Now, when listeners are newly aware of a political issue, there's always a chance they'll try to find out some facts about the issue and one day vote on that issue in an election or referendum. It's a slim chance but it's undeniably there. So when folks like Richard Butler say that political commentary doesn't get results, I say they're defeatist and afraid of rejection. And when you're afraid of rejection, generally nothing meaningful gets said.

Rod Snyder

To Whom It May Concern:

Since KISS-KMAC (99.5 FM & 63 AM) has been taken over by Capital Broadcasting, I and many other rockers in the S.A. area feel the quality of the music is below par. Approximately five years ago KISS-KMAC was an underground radio station, just struggling to survive. When KISS hit its high point they were

playing a large selection of rock. Now since Capital has moved in, KISS has quit playing quality bands such as Budgie, Axe, Alice Cooper, Legs Diamond, Angle, Van Wilks, Joe Perry, Iron Maiden (old), Black Sabbath, just to name a few. Let's get back to good old rock'n'roll and limit a song to once or twice a day — not five or six like we are getting use to. Come on guys, ya'll can do better. I mean I can play better selections of music with my own personal collection of albums. I enjoy my rock'n'roll and I know many rockers in the S.A. area feel the same way I do.

Truly,

A.S. from S.A.

Dear IORNA:

Upon reading the last issue of this magazine I decided to write in my views of the KISS "Homegrown Album". I suppose you're saying, not another letter putting down the album; well, I'll try not to by taking a respectable approach.

First of all I was hoping the album would feature the Heavy Metal talent of S.A. Believe it or not, we do have Heavy Metal musicians here that are worth putting on a local album. There are dozens upon dozens of Heavy Metal bands here in S.A. that have what it takes, but are not known because of a lack of clubs in S.A. for Heavy Metal. I take that back, a lack of good paying clubs that feature Heavy Metal (Razzle Dazzle, in its Heavy Metal days, didn't even offer a fair wage). Heavy Metal musicians have pride, too. They're tired of getting paid \$80 for the whole band not including whatever expenses they have to pay such as renting a P.A., lights, etc. . . . Therefore, they suffer because the only way to get publicity in S.A. is through the club scene.

I know everyone dissatisfied with the album would want it to reflect their own musical taste. But after all it does take the same format as KISS, that safe, bland, pop rock.

Bobby Jarzombek



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No. 10

Cover photo by Robbin Cresswell

Replies and Rhetoric

Never before in the history of this magazine have so many written about things so diverse. Keep it up!

The Le Roi Brothers

Not another bunch of pretty faces, this Austin based group raises the roof with the best of them and does so without a bass player. Clyde Kimsey's on the scene.

UFO

This band has had a long and varied history. Writer Cliff Dunn got all the facts straight from lead singer Phil Mogg and is passing them on within.

U2

Hailed as the future of rock and roll by some critics, this Irish band is one of the most innovative new groups playing today. Lead singer Bono Hewson tells David Arthur quite a story.

The Max

Unlike most local bands, they've got gigs all the time. They won the **KISS Homegrown Album** contest, too. Publisher Ron Young claims they are swimming in the pop mainstream. Decide for yourself.

Rumor, Innuendo and Fact

Have You Heard, The Rat Race Kid

Vinyl Habits

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Replies And Rhetoric

Jeans and things

Dear Ed.

I hope this letter makes it to your desk before publication date, because I wanted to compliment your rag on John Regnier's cartoon about the "ROCK BABOON".

On more than one occasion I have entered the establishment in holy jeans that were frayed at the bottom, ALL THE WAY AROUND. They probably knew that I am prone to spend a lot of money in night-clubs. To get to the point, one night an out of town friend of mine and I tried to gain entry, however we were denied. The reason given was that my friend's pants had one small fray on the back of one leg. I guess that they did not like the looks of my friend.

After seeing Mr. Regnier's cartoon another friend related a story of how one of his friends was denied entry due to a small rip in the seam of his back pocket, and, get this, "HIS PANTS WERE TOO FADED." Some jeans come from the store pre faded!

I consider myself, and my friends, clean cut and well reared kids, and not likely to create a public disturbance or whatever it is that they are worried about.

FRAYED & DISMAYED

Dear Responsible Editors,

I'm here to offer some constructive criticism, like you have been asking for.

First off the top, your magazine is sadly lacking in decent record reviews. The only records I see reviewed are about albums everybody has already reviewed over and over again. It makes me wonder just how influenced you are by free albums from the record companies. What about the new romantics of England? The Los Angeles punk movement? The Afro-funk influences from Africa? Ever heard of groups like ABC, Depeche Mode, Rik L Rik, Was Not Was? You might, but lots of people in San Antonio are saying, "Who?" I think your magazine should try to introduce records by rising and new talents. And tell what the music is like by classifying it as hard rock, synthesizer-pop, etc. Don't say, as you often have, that "it doesn't live up to my expectations."

What really disgusted me was that gosh-awful captioning of the magnificent Rolling Stone concert photos. I don't think the writer of that excellent article wrote those captions, and the ass hole who did needs to redefine his journalistic standpoint out of Tiger Beat magazine.

The main reason I and my friends pick up your magazine is not because it's free, but because of the concert guide in the back. You list far surpasses the list in newspapers, KISS entertainment hotline and the recorded robots on the night-spots' telephone concert lines. How about printing a more comprehensive list to include more local clubs and local groups and dates? Maybe even a list of all the places in San Antonio which feature a live band, their phone numbers listed and the groups which are playing there. And what we really need is a list of good spots in Austin to listen to live music. Just list their names, phone numbers and street address.

But overall, your magazine is just fine. Your concert reviews are generally three stars and lead articles are interesting enough. I wouldn't criticize you if I didn't think you were worth it. I would like to see your reply to my statements very much.

From the masses,
A. Lopez

To the masses—look, you're wrong. I went back and checked the albums we've reviewed in the issues I've been editor and 45% of them were by artists not reviewed in Rolling Stone. Another 15% were by artists who had been reviewed in Rolling Stone in the past but whose current release had not.

We aren't a new-wave paper—we cover all the genres of rock and roll.

We've reviewed Lps by little known heavy metal bands, rockabilly groups and progressive artists. We have reviewed the New Romantics and L.A. punk. As for Was Not Was, I decided not to review that Lp because the Rolling Stone review of it summed up my feelings entirely.

Yes, free records influence us. With the price of records today do you actually think we're going to go out and buy all albums that aren't sent to us? Get real. No one on this staff likes L.A. punk, for example—so unless an Lp by one of those groups is sent, no one will buy it. Hence, no one will review it.

As for the cutlines, I wrote them. I thought they were funny and I was trying to deflate the Stones "myth"—I'm sorry that they're so sacrosanct to you that you can't take a joke.

As for Austin clubs, well, the cost of going to Austin is just too high. For us to do a really decent story would take an investment of time and money which we simply can't afford. We've all got our own day gigs, too—this doesn't pay for the bills.

Thank you for your concern. I realize you are making what you feel are valid points; I just thought I'd add my perspective.

—DDA

Ignorance: no excuse

Hey IORNR,

We are writing in response to your "Hey hey hey, that's what we say" article in your February issue. Well, hey hey hey this is what we say. In our opinion, your opinion SUCKS! The name of your paper should be "It's Only Punk Rock."

Hey, Jeff Webb, who the hell is Wah/Nah Poo? Sounds like a personal problem to me. And David Arthur, what's wrong with the bands on the KISS homegrown album? Cliff Dunn seems to be the only staff member who knows what he is talking about. (Yeah, Cliff, thanks for being on our side.) The rest of you and your opinions belong on the West Coast (where that shit, and freaks like you should be). People like you give Rock and Roll a bad name.

San Antonio has had the reputation of being one of America's top rock and roll cities. Let's not blow it. You can have your punk rock and stick it up your ass. Punk Sucks! ROCK AND ROLL still #1.

True Rock and Rollers,
G, G, J & L

P.S. I dare you to print this in your "Punk Rock" paper!

To the Rock & Rollers G, G, J & L

In an earlier issue we asked our readers, as we have these past four years, for their opinions. However, we've never had much response, and, in fact, all we ever get is inane chatter from cretins like you who probably never listened or have even heard of most of the groups listed in our poll. In your feeble small minds there is a difference between "punk" and rock 'n' roll. However, "punk" (I don't believe any of our listed bands could be considered that) is only a limited genre of the music itself. Remember, rock-n-roll is a combination of energy, feeling, sincerity and attitude. And if you don't think a group like the Blasters have as much of that combination as does AC/DC, then you're sadly mistaken.

And as far as S.A. being one of the top rock 'n' roll cities goes I guess you don't know about the recent sell-out for U-2 at Cardi's. It's only Rock 'n' Roll.

P.S. Next time you write maybe you'll be brave enough to have a return address.

—Ron Young, Publisher

Who are these Le Roi Brothers anyway?

by
CLYDE KIMSEY
Contributing Writer

If you think you've heard all the variations and offshoots of rock you can stand, then come to the core of rock; The Le Roi Brothers, from Austin, play the "real stuff." The band members are in their early to mid-thirties. They've seen all types of rock come and go—and stay. They are veterans of the first generation of rock-n-roll (though just barely). Rock 'n' roll's hard edged roots are what The Le Roi Brothers are all about. Their originals and their copy selections are from the fifties, but they don't stop there; they build on them, learning from the past and adding on to the future.

They play covers by Chuck Berry, Eddie Cochran, Carl Perkins, Link Wray (sometimes referred to as father of "heavy" guitar playing) and other lesser known 50's artists, but there's no hint of nostalgia here. Sha Na Na they ain't!

The base of their music is that little known term, rockabilly, which in the beginning, was half of rock 'n' roll itself. Even so, to call them a rockabilly band would be like calling The Police a reggae band. Even their most blatant rockabilly numbers like "Rockin Daddy", and "Tear it Up" are done in their own style. They are nothing like the English rockabilly stylists or revivalists or even the American rockabilly bands such as Ray Campi. All their songs are stamped with their own trademark. Part of that trademark is their no-bass sound—yes, that's right, they recently let their bass player go on account of musical differences. This hasn't affected their popularity at all. They play as many shows as they can handle, usually four or five nights a week. Lead guitarist and vocalist Don Leady claims they have more freedom now that they don't have a bass player. "A properly mixed bass drum can take the place of the bass guitar." Even so, I missed the bass player (whom I had enjoyed in previous shows) when they played their San Antonio premier last month, opening up for Joe "King" Carrasco.

Leady and Steve Doerr (rhythm guitar and vocals) both grew up in Missouri. They met in St. Louis and have been playing in various bands throughout the country for the last nine years. They came to Austin for the first time six years ago but didn't settle down in the capital city until one and a half years ago when they formed The Headhunters with drummer Mike Buck who had recently quit The Fabulous Thunderbirds. Last to join was ex-Cobra bass player, Alex Napier. This combination



The Le Roi Brothers

later evolved into The Le Roi Brothers. Leady enjoys many country, rock and blues guitarists. "I've enjoyed them all; from Les Paul and Merle Travis to Duane Eddy, Link Wray, Joe Mathis, Paul Berison, Chet Atkins, and B.B. and Albert King." Leady describes the band's sound as a combination of rock 'n' roll, cajun, rhythm 'n' blues and country.

Doerr and Leady both share the same tastes in guitar playing and prove their skills every time they perform. They have each been playing over twenty-five years. Steve comments on rockabilly, "I like it because it's just got a lot of spirit. It seems spontaneous. Most of all, it's my roots." On outside albums, he has appeared with the Legendary Stardust Cowboy and Kenny Wayne.

Buck was raised on the music of Ray Charles, Jimmy Reed and other assorted country, blues, and rock 'n' roll greats. He started playing drums in 1964 in his hometown of Ft. Worth. He's played with rockabilly purists such as Ray Campi, Johnny Carroll, and Alvis Wayne.

I remember well the first time I heard The Le Roi Brothers perform. It was the night of the Chuck Berry concert in Austin. Berry is already long established as one of the founding fathers of rock 'n' roll, so when he performs, he doesn't try to prove anything or make new fans. Concerts such as these are merely "salutes." I enjoyed seeing the legend but my rock 'n' roll appetite had not yet been satisfied. Before the show, my friends and I found a flyer that advertised a band we had never heard of. After the show, we took a chance on The Le Roi Brothers,

not quite knowing what to expect. Of course, part of the fun of rock 'n' roll is discovering a new exciting band, so it was a chance I'm usually willing to take, especially in Austin with all it's original talent. Though they were playing songs as old as Berry's, The Le Roi Brothers sounded more convincing. That night, they played in a more traditional rockabilly mode. They performed excellent versions of early Elvis songs when he was with the Sun record label. Other artists they highlighted were Eddie Cochran, Link Wray, and other lesser knowns. Their originals were equally as impressive.

Their present shows have changed a lot since a year ago. They don't want to be classified as a rockabilly revival band. These days, they're a three-piece outfit that

usually plays about two-thirds original material. Unlike some regional and local bands, their originals do sound original. When a band has it's own style, they don't need to worry about playing covers. When asked about their live shows, Leady replied, "Some of the songs are tried for the first time; there's no better place than the stage to learn songs." About their style, he said, "We like to take the songs and twist them." And twist they do, as some of their songs such as "Scream and Shout" sound manic and threatening.

The Le Roi Brothers have put out a four-song EP entitled, *Moon Twist* (reviewed

"We like to take songs and twist them." — Don Leady

in this issue) that's been selling very well in Austin. A second pressing, with an improved mix (which is much needed) should be available in April or May in a few San Antonio independent record stores.

Currently, they are working on their first album which could be available in May or June. It will have an outside musician playing bass. April will see The Le Roi Brothers going to New York to show the Big Apple what real Texan music is and be flooded with record offers. Hopefully they will play in San Antonio this summer. The band has received extensive press coverage from Austin, and even Texas Monthly magazine.

Their reputation isn't getting any smaller—keep your eyes and ears peeled, for you haven't heard the last of The Le Roi Brothers.

—RNR

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UFO lands in San Antonio

by
CLIFF DUNN
Contributing Writer

They say the key to success is giving the people what they want. When you're dealing with hard rock or heavy metal, the key to success is giving the people a admittedly formulated style of riffs, screaming vocals and a general death and destruction attitude. I'm not complaining because this is the way I like music. But when you take heavy metal, or the aspects thereof, and fill it with orchestrations and make your music pleasurable yet harder than most rock, you come up with UFO's musical direction. To say that UFO is one of the most innovative bands to emerge out of heavy metal can be a bit misconstrued, but you can't help to admit that what UFO has done in the past 10 years deserves some praise and respect. They have survived the loss of a phenomenal guitarist who was mostly responsible for putting UFO in the spotlight; and at the same time, broke a new talent into the limelight. And while the mainstream British metal bands ground out searing heavy metal, the songwriting team of Mogg and Schenker defied that formula by combining a hard rock sound with melody, a style that evolved UFO into one of the biggest bands in Britain.

To pigeonhole UFO as a heavy metal band would be an injustice to the diversity that they have utilized over the years. Listening to a UFO album, one can detect changing moods and moments that can range from driving heavy metal classics like "Lights Out" and "Rock Bottom," to melodic favorites like "Out In The Street" and "Mother Mary" that separate UFO from



most bands who refuse to use this formula. It is this open-mindedness and sheer talent that has always defined UFO and it allows me to praise the band so.

I got the chance to chat with vocalist Phil Mogg who was very amiable about relating the band's entire history to me, something I was sure a performer would be sick to death of discussing by now.

UFO emerged with a completely different line-up than what the band currently consists of. UFO, consisting then of vocalist Phil Mogg; guitarist Mick Bolton; drummer Andy Parker; and bassist Pete Way gigged in small clubs until

approached by Decca Records who's only claim to fame was a band called Grass Roots. They cut UFO I in 1972. UFO obviously impressed the people at their label as there is a small paragraph on the album cover explaining that UFO had great potential in their eyes. One reason was that they started off so young and had recognizable, budding talent; Mogg himself was but eighteen at the time of release. I should issue a small warning to UFO enthusiasts who have not heard this album. UFO I is very raw and does not resemble present day UFO's polished sound. At that stage, they were very embryonic and I think you'd be surprised at just how different they were.

They began touring mostly in Britain, Germany and Japan in late 1972, were not in their home country of Britain, but rather in Japan and Germany, where they developed small, word-of-mouth cults. They cut their second chance, UFO II in 1973, and then a live album in their most expansive market, Japan, entitled UFO—One Hour Live Space Rock. Mogg tells me that there were always hassles with their record company over "monetary deprivation" and that they were trying to get out of their contract and onto a better label.

It was while touring in Germany that they caught a young, then-unknown talent by the name of Michael Schenker, who at the time fronted the Scorpions. The UFO clan were very impressed by his axe-talents and asked him to join. Unfortunately, Michael knew no English, but with the help of his girlfriend, they got by.

UFO was approached by Crystals Records in 1974 to cut *Phenomenon*. *Phenomenon* gave UFO two of their classics, "Rock Bottom," and "Doctor, Doctor," the former being distinguished by Schenker's amazing solo. I asked Mogg if they expected immediate recognition. "No, not really," he explained. "I mean, basically, a band knows it's own limitations. You just have to see how it goes." Mogg went on to explain that the production of the album was rather good although I don't particularly agree. It could have been a lot better.

Force It was released in 1975. It was on this album that UFO's potential was made evident with Schenker's playing and Mogg's maturing vocals and lyrical abilities highlighting the album. *No Heavy Petting* came next, offering "I'm a Loser," and "Let It Roll." I consider this album to be one of UFO's best because of Schenker's breath-



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taking solos that seemed to get faster and faster with each release. "But the first three albums were a package deal," explained Mogg. "We got the same guy, Leo Lyons from Ten Years After, to produce them and they were produced in the same studio. Then we switched to Ron Evans to produce *Lights Out*." UFO at this time was a headlining act in Europe but a support act in America.

No *Heavy Petting* also marked the induction of a keyboard player named Danny Peyronel. "It was a bit of an experiment," expounded Mogg. "We thought if we could get a keyboardist, it would make for a richer sound. And obviously since he left after the release of the album, it didn't work out that way. We just figured afterwards that that wasn't what we wanted."

"A keyboardist or his particular style?" I asked.

"Both, really," he replied.

In 1977, UFO's fame increased with release of *Lights Out* which Mogg said marked a big change for them. "We got Ron Evans to produce it and our first single off of it sold remarkably well in Europe while the album soared into the Top 20." *Lights Out* had many moments in it, ranging from the classic title cut, to the melodic framework of "Just Another Suicide," to slow ballads such as "Try Me." Also inducted into UFO was keyboardist/rhythm guitarist Paul Raymond, originally of Savoy Brown. Mogg explained why he felt the need for a keyboardist again, saying "it was mainly the crossover thing. He played not only keyboards, but synthesizers, piano, and organ, as well as rhythm guitar, which is what we were really after."

It was on the *Lights Out* tour that guitarist Michael Schenker started pulling his mysterious disappearing acts. Occasionally, it seems that Michael would decide to drop out of sight in the middle of the tour. It was at these times that employed the services of Paul Chapman, who was later to replace Schenker. "I think it was the amount we worked at the time that just took its toll on Michael," explained Mogg. "We were touring rather steadily and quite often now, and he couldn't take the pressure."

Obsession was UFO's last studio album with Schenker and it is also considered UFO's finest effort. Next came the live album, *Strangers In The Night*, an album that Mogg didn't want to cut. "I thought it would be awful," Mogg informed me. "But I was talked into it and it became our best selling album in Europe." Mogg went on to relate to me about Schenker's departure, who finally left right after the live album was cut. "It was a disillusioned state for both parties. We wanted to carry on and he wanted to do something else."

After Schenker's departure, I thought there would probably be a lot of worrying that the band would not be able to function without him. "No, I really thought we could do it. We were pretty big at the time and we needed only a new guitarist. We got Paul and I knew things would work out," Mogg informed me.

The Paul he speaks of was Paul Chapman, of the defunct Lone Star. Chapman had always been friends with the band and at one time, actually joined as a second lead guitarist. After Schenker left, he was invited to join permanently. Mogg told me that it was difficult in getting the audiences to accept Chapman at first because they started him off straight, without sessions and they were not used to Chapman's style, which was a little bit different from Schenker's.

"How do you compare Schenker to Chapman?" I asked.

"We hardly ever bring it up because, let's face it, they're two completely different guitarists," Mogg said.

"Did Chapman ever think that he had to fill Schenker's shoes, so to speak. Or did he always want to use a different approach?"

"Not from a technique point of view. He knew the responsibility was there. But I look at Paul as a much more dramatic guitarist that moves around, while Michael is more of a 'position guitarist,'" he said. "We've been playing three years now with Paul and we're doing just as good as before. Also, I think more emphasis should be put on the fact that it was good for the band to go through a period like that one. Also, I don't think that a band should ever stay with the same line-up because you work constantly together and you'll probably lose the same

point of view."

Paul Raymond, UFO rhythm guitarist/keyboardist for four years, left before the release of *TWWI* LP and was replaced by Neil Carter, previously of Wild Horses. I asked Mogg why Raymond left.

"We asked him to leave. Yeah, it was like 'Paul, would you please leave'. Actually, it just wasn't working out between us. We were a driving force and he was going against it. I think you should remove an obstruction and the majority should move forward. I should add that the forepiece to *TWWI* was written before he left. I just didn't like his compositions. They were boring," said Mogg.

"So how did you latch on to Carter?" I asked.

"He had a lot to offer UFO in the way of orchestrations. He could play stuff like saxophones, as well as keyboards and guitar. And now he's starting up with strings; he's great."

"I noticed that Carter's abilities are getting more emphasis on your latest LP,

Mechanix."

"Yeah, but with *Mechanix*, there was a lot of mixed ideas as far as framework goes. We left a lot of things wide-open. Plus it was Neil's chance to really get a grip on an album. I think the next one will be a lot better."

"How long do you think you can keep UFO going after ten studio albums?"

"About another week. Actually it's something a performer doesn't often have on his mind," Mogg said.

"Yeah, I suppose. Do you think your audience has slackened?"

"I think it has fluctuated. You really get a solid grip in England if you're a steady act; it's always growing. I think in America it's dwindled slightly as far as the chart thing goes."

"Why no headline this tour?"

"Why play to a half-full stadium when we can come in a package deal and play to a full house. It would be senseless for us to go out alone," he said.

—RNR

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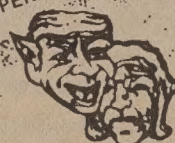
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U2 in a changing world

The mysterious case of



photo by Robbin Cresswell

Bono Hewson doing his daily exercises

by
DAVID ARTHUR
Editor

"It'll change...it'll change." The man making this straight ahead and rather assured prediction about American radio and music is Bono Hewson, a native of Dublin, Ireland. At 21 he is the lead singer of one of the most critically and commercially successful new bands, U2.

Hewson has reason to feel confident about the future: he and his three band mates—"the Edge" (guitar), Adam Clayton (bass) and Larry Mullen (drums)—have come a long way since Mullen first pinned a message up on the notice board at Mount Temple School in Dublin, saying he was looking to form a band. When U2 then formed only Clayton had ever played in a rock group. That was four years ago. Since then the band has broken out of a country noted for its reactionary Las Vegas-style showbands, has released several singles, two albums, *Boy* and *October*, and has received wide spread acclaim in the British and American press. They have been hailed as the next Big Thing and even their detractors seem to be aiming not so much at their music as at the hype surrounding the group.

Now U2 has another achievement to add to their list; last February 14, the band played a sold-out gig here in the middle of the heavy metal heartland. The band's S.A. debut showed that U2 has apparently even been able to win a foothold here, where they've received no airplay.

Hewson had heard of San Antonio's reputation as a heavy metal capital, but was visibly taken aback when I told him of the type of bands that play the Arena. "Not Iron Maiden from England...they're not big here! I didn't even think Iron Maiden charted in this country...Iron Maiden can't be that big."

He glanced around the 2,500 seat Cardi's and sadly smiled, thinking no doubt, of Iron Maiden playing the 16,000 seat Arena. His demeanor said he didn't think it was fair.

As this conversation was before the concert, Hewson was somewhat dismayed at the thought of playing to a heavy metal weaned audience but soon rebounded. "We're not a kind of an art-rock band in the sense that we have no power. I think the Edge is a guitar player in a style that should impress in any guitar-oriented way—at the

same time there is much more to music than that, obviously.

"We'll break through," he continued, "because there is that aggression there—it becomes a cartoon in heavy metal music but if it is real aggression instead of acted out aggression—I don't mean aggression as in bad vibes, I mean honest aggression, just being excited, exuberant, that sort of thing."

Hewson was right, the band did break through. On stage, Hewson is a whirling figure, apparently devoid of sanity. Playful, energetic, exuberant—he fits his definition of aggressive well. Off stage, he is talkative, relaxed, confident and opinionated. And very Irish—especially his accent.

Hewson said the band is undismayed by its inability to get radio airplay in this country. "We feel radio is about to change and we'd like to be a part in changing it. I feel that people should get on the phone and ring, 'cause it's only people that can change radio—by making their presence known," he stated.

Hewson believes that although radio is not in touch with the demands and needs of its listeners, it will come around because it is a commercial venture. "Radio is propelled by big business—if big business sees radio dying, big business will come around to what the people want eventually. 'Cause it's people that are buying the kind of hot dogs and t-shirts that they're selling. So if radio does die—and I believe that radio as it is now has got to die—I believe that it's going to turn a corner."

Hewson, noted that AM radio is the major force in Ireland and England and is "quite progressive at the moment. They play *Orchestral Manoeuvres*, the *Jam*—bands that are seen as too progressive here—they're seen as pop in England."

Hewson feels that the nationwide nature of Irish and British radio also helps because "if it gets on, it gets on—not just in one state, it's the whole of England. It's just a whole different ballgame, as you Americans say."

Hewson said the fact most good new bands are out of England is due to radio being progressive. He decried the notion of cover bands, groups who only play others' material, as being a dead end stylistically, because it inhibits a group from developing a sound of its own. "Radio has stagnated. Kids who are playing in garage bands, they don't get to hear new breakthroughs. It's like they're just being brainwashed by *Foreigner*—wallpaper music—and so they themselves are not inspired."

His comments about radio aside, Hewson is genuinely positive about America. "It's not so much the country as what is in the country that I like. (At home) we have people coming around and they say 'what is America?'. It's as if it's one unit. I've said this before but I learned it's not so much a country as a continent."

Hewson expressed a preference for the Midwest. "The difference between somebody from New York—you know, people kind of get a bit wound up in New York—or say L.A., where they've got to get a bit laid back." He shook his head, laughed, and said "it kind of evens out around the Midwest."

"So, it's people—I'm not writing off or writing on nations—it's just people that I found on our travels," he explained.

Hewson said that the band is touring here because they like the U.S. "The reason we're here is not because any record company has told us to come here—it's



photo by Robbin Cresswell

because we want to be here. If that sounds trite, I'm sorry, but it's actually the truth. 'Hey, it's great to be back in San Antonio'—I'm not giving you any of that," he commented.

He added that "people here seem to react to what we are doing and that is an indication that we should play."

Hewson said that the band first realized that America would be receptive to them during a two-week pilot tour U2 did in the winter of 1980. Hewson noted that the band

Hi there feels "attracted to the U.S."

Hewson said that the band had six weeks left on tour. After that they will go home to "do a little living—because if there's no living there'll be no life in your music and we've been working too hard."

Indeed, a quick glance at the band's schedule for the past year quickly confirms that. The group released *Boy* in October, 1979 in England. Since then they've toured England, America, Europe and spent the last part of the summer recording *October*.



Bono Hewson

The Irish Band Syndrome

"Rock and roll is full of lies — the whole idea of sex and drugs and rock and roll is a cliché!"

— Bono Hewson

They then resumed touring. The group has played 217 shows in 11 countries over the past year—it's easy to see that they would want to do a "little living."

He then commented on the problems of being labeled an Irish band, admitting that people try to put U2 into "nationalistic packages. We're pretty good at avoiding packages, be they punk packages, or art packages, or whatever. We're just U2."

"I think our music goes beyond a given boundary," he continued. "Ireland has greatly affected it so that it will come out in the future."

Hewson does not seem egotistical about the band's critical acclaim, saying that the band has always gotten some bad reviews.

He noted that while the English reviews for *Boy* and *October* were about the same, the American press has been less critical of *October*.

"We've always gotten stick, you probably just didn't hear about it. It's just the fact that you'd be more aware of it for the second Lp more than you would for the first."

"Also," he continued, "I think it's due to

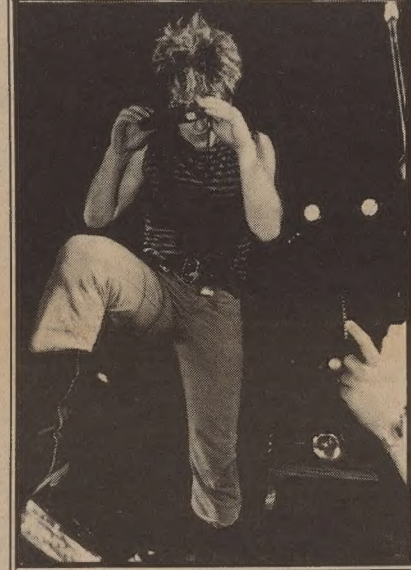
the fact that *October* is a more progressive record in that it demands more time. It demands your attention before you can sink in to what's going on there—there's a lot of emotions around there that aren't usual in rock and roll. So a lot of people listen to it and say 'hey, I want 'I Will Follow, Part II' (their first hit single in this country). And we're not about to give 'I Will Follow, Part II,' just as we're not about to give anything part II."

Hewson was hard pressed to find words that can describe the difference between the two albums. "The difference...would be the difference in the people—as the people change within the band so the music changes. We were uprooted from where we live and just thrown across half the world—three continents. You suddenly start realizing, where am I? Where did I come from and where am I going?"

Indeed, *October* does reflect those concerns. Where *Boy* dealt stunningly with teen angst and sexual realizations, *October* moved a Rolling Stone reviewer to say that the Lp makes Hewson seem like an "existential castaway."



Top: Larry Mullen, Adam Clayton, Bono Hewson and "The Edge" ponder the consequences of the post-industrial age. Left: Bono "Cyclops" Hewson uses only Kodak paper.



like to know what's going on—that's the moral of our music."

Hewson points to Bob Dylan and John Lennon as two good examples of "autobiographical music." Noting that he had been listening to the two lately, he said "You can tell what Lennon is going through by looking at his material. And Dylan will not compromise, he just writes about what's going on in his head."

Although Hewson is adamant about his musical preferences, he does admit to appreciating other types of material. "There's great pop music," he said. "For instance, Stax and Tamla-Motown artists certainly didn't write songs about what was going on in their lives. It's just party music but of a caliber that you can respect. I want more out of music."

Hewson points to "Is That All?" on *October* as outlining his approach. "That's the point I'm trying to make—is that all? I can sing you a song to make you happy, I can sing you a song to make you angry—but is that all? I think music can be more than that, it can be more than the sum of its parts."

—RNR

Hewson advocates an autobiographical approach to writing music (all four members receive songwriting credit). "If I had a nervous breakdown tomorrow—which I don't intend—that would appear on our next record. I'm only interested in artists that I learn from by what's happening in their experiences and their life," he commented. "I don't like, for instance, topical music. I don't like singers that write songs about things. You know, like 'let's write a song about Northern Ireland simply because...' They don't feel anything about Northern Ireland."

"I don't like music that leaves out that emotion, that truth that makes music great for me. I'm interested in people. Music should communicate what's going on in a person's life—you're enriched by what's going on. Great music is like meeting somebody—you learn from them and, if you don't, if they put up a veneer, a gloss, superstar tripe," —Hewson started to sing "Do You Think I'm Sexy" just like Rod the Mod—"I don't want to hear that. Rock and roll is full of lies—the whole idea of sex and drugs and rock 'n' roll is a cliché! Somebody has got to put a bullet in its head and I'd like to think we are," he added.

He went on to criticize the rock and roll myth further by making fun of those bands that go "Hey, San Antonio, wow, life's a party." People don't go around...it's not a party...and that guy goes off and probably beats his wife when he leaves the stage. I'd



photo by Robbin Cresswell

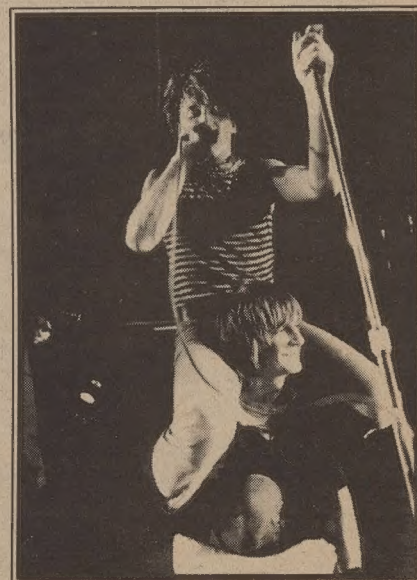


photo by Robbin Cresswell

I love a piggyback ride

Is there life after the Homegrown Album?

by
RON YOUNG
Publisher

The Max tonight at Card's. The Max tonight at Big Al's. The Max tonight at the Rock Saloon.

If you're a regular radio listener you hear ads for this local pop rock band all the time. If you've seen their finely honed act you know that they're not as inventive as the showmen in The Blast. They're not as trendy as The Mo-Dels. They aren't as funky as Dogman & The Shepards either. But they do work more often than almost any other rock band in the city. Their ability to perform cover versions of the current radio chart-toppers like the Cars, Devo and AC/DC keeps their bills paid, their audiences dancing and club owners happy. Yet, their own original songs which feature lush production, bright pop melodies and more hooks than ABBA, are what's winning them contests.

Yes, if you haven't heard by now The Max are the winners of the KISS Homegrown Album contest. Their song, "Quit Your Foolin' Around", which can be heard daily on the station, garnered more votes than any other of the nine bands on the record.

Even though I gave the Homegrown Album an unfavorable review when it came out in November, due to a general lack of variety and originality, an overall dated quality of the bands, and the fact that the best of San Antonio's bands were not represented, I must say I enjoyed the Max's song more than any other. This group (whose combined playing experience is about 35 years) is definitely swimming in the pop mainstream. And 19-year-old guitarist Mike Morales, who writes their songs, understands the secret formula for commercial rock 'n' roll.

They recently sat down and talked with me about winning the contest, their current status on the local scene and their plans for the future. The group members are brothers Bubba (keyboards/vocals) and



The Max

Laurent (drums/vocals) Perron and Mike Morales (guitar/vocals).

How did you guys come up with "Quit Your Foolin' Around," the winning song?

Bubba: "We actually submitted another tape to Tim Spencer (of KISS, who co-produced the album). It contained two songs of Mike's called 'Tell Me Tonight' and 'As Much As I Could,' both of which appeared on the KTUF Sounds Of San Antonio contest album earlier this year. But Tim said we had to get something else. So we had to throw another song together quick. Mike just had this hard rocker with no words and we worked from there."

Since the Max won the contest, there has been, of late, some backlash by several of the bands that lost stemming from the fact that Bubba served as the session engineer at UAR Studio where the Homegrown album was recorded. Some bands feel that

you should have eliminated your band from the running if Bubba was going to engineer. Did you anticipate any "rigged contest" flak beforehand?

Bubba: "For one thing, UAR was chosen before we ever submitted a tape for the contest. Tim Spencer called the studio and asked if UAR would be interested in donating the studio time for the album in exchange for free advertising and promotion. The contest wasn't even under way at that time."

"Another thing is that when I first started the sessions for the finalists, I figured a lot of bands would come into the studio acting hard towards me, maybe thinking, 'Oh, yeah. You're in the Max and you work at UAR, too.' But any one of those bands will tell you that I treated them fairly. They weren't limited to time. We did 10-15-20 hours on some songs. Whatever it took to make it right. I wanted to do it right anyway because not only was I involved as a contestant, but as an engineer I use this album as a demo for people who want to hear what UAR sounds like. It's also a part of my resume as an engineer."

Getting away from the contest I'd like to know your approach to music.

Bubba: "We look at Billboard magazine and other trade papers to try and gear into what sells on the charts as long as it's still rock."

Do you approach it as businessmen or musicians?

Mike: "A combination, really. I've always said there are three sides to the music business. One is the artistry. The second is having knowledge of the commercial side. Third is knowledge of technical wizardry, how to put it all together in the studio."

Bubba: "We're gearing our music to what will get us a record deal. We could make a lot of different kinds of music but we want a saleable product. We're not trying to open any new horizons. We're not innovators. We just want to be able to please as many people as we can as well as ourselves."

You've been labeled, along with the Mo-Dels, BlackRose and Stardust, as one of the "safe bands" on the local bar circuit. A "safe band" is one that gets the lion's share of the gigs, that plays mostly cover songs, that isn't too creative and that doesn't take chances. What do you say to that?

Mike: "I think the reason we're a 'safe band' is that we can always score a gig and have an income. We decided before we were a band that we were gonna play popular music and please the masses as well as ourselves. And sure, the music may be a little canned. It may not be too inventive or off-the-wall, but the crowd is gonna be satisfied."

Bubba: "The point is that we're making good money in S.A. But we're doing originals on the side and we play about 10 percent originals onstage. We're just marking time here trying to get a record deal. But in the meantime, there's no reason to starve by playing your original stuff to drunken crowds who often don't care." (Christopher Cross is a prime example. Only months before their five Grammy album hit the charts, they were still performing their Beatles and Beach Boys covers in such small clubs as Skip Willy's.)

Mike: "I was in a band in high school that did all originals and it was fun, but there's no way that club owners would hire our act. If you don't have money you get depressed and you can't buy new equipment to make you sound better. So..."

As first place winners, what do you intend to do with the money? Any plans for an independent record?

Bubba: "We want to invest it in a new stereo P.A. system so that our sound will be like what you hear on record. Besides, a local single wouldn't help us. When I was in Stardust with Laurent, we had a couple of albums that we sold from the bandstand. It was great that people bought them but it didn't really further our career. Currently we are making tapes for one of our main contacts, Tim Neese, who is part owner of our booking agent Rock Arts in Austin. He has connections with the Christopher Cross people and if we can interest him, then..."

No one's really made it out of San Antonio and into the big time since the Sir Douglas Quintet in the mid-sixties. You can't count Christopher Cross because they moved to Austin and then made it. Maybe the Max is destined for the bright lights of the big city. Stay tuned.

—RNR

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by
CLYDE KIMSEY
Contributing Writer

For whatever it's worth...
The Fall '81 Arbitron ratings are in. Nineteen stations were rated. Here are the top ten and their percentage points earned among those tested: 1. KTFM-11.0, 2. KISS/KCOR-8.8; 3. KQXT-8.4; 4. KTSA-7.9; 5. KKYX-6.1; 6. WOAI-FM-6.0, 7. WOAI-AM-5.7; 8. KITY-4.8; 9. KEDA-4.4; 10. KONO/KBUC-FM-4.0.

Only a few hundred people take part in these Arbitron ratings that take place two times a year, in which random households keep diaries of their listening habits for twelve weeks.

What it comes down to, is, the top rated radio stations usually agree with this system and of course the lower rated ones disclaim its validity. Overall,

most people aren't satisfied with this system but this is the only local radio rating system at the present time. Theoretically, it would be difficult to accurately gauge a community's listening habits.

Even so, this rating system is what advertisers turn to when deciding who gets their business...

Renegade took first place at the Battle of the Bands which coincided with the record convention held at the Eisenhower Flea Market on



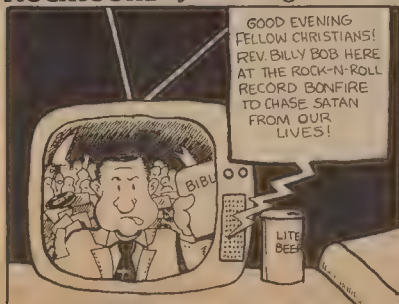
Renegade

February 14. The judges' choices didn't exactly match the crowd's taste. This was apparent when the results were announced and the angry fans booed Renegade and threw objects at them. Rick Ireland, who organized both events, disagreed for the second year in a row on the judges' choices. The judges were KISS DJs. Second place went to **Metallis...**

The Houston Record Fair will be March 27-28 at the Holiday Inn Galleria on 3131; 610 West. For more information call Peter at night at 713/943-7333 or Dave or Rick in the daytime at 713/321-0187...**David Bowie** is set to star in a female vampire movie with French actress, **Catherine Deneuve**...Capital plans to release a collection of all The Beatles soundtrack music, entitled **Reel Beatles**...**Rodney Dangerfield** will team up with **Aretha Franklin** to sing "Respect" on his upcoming television special...**The Krayolas** will have a show at Aggie Park on April 30 to celebrate the release of their first

Continued on next page

Rocktoons by John Regnier



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Continued from last page

record album. Special guests will be **Los #2 Dinners**...

Not many bands can play traditional country songs like "Faded Love" and "Time Changes Everything" and go right into such rockers as "Mean Woman Blues" (complete with growl), "Peggy Sue," and "That'll Be The Day," but that's exactly what **Alvin Crow** and his band did at the now closed Powder River Club on February 10. Crow, who had two traditional country albums out on Polydor Records a few years back, will have a third record on a smaller independent label which should be out this summer. It will have five or six original rock songs as well as his own brand of country...

Local San Antonio rockers, **L. Marauder**, will put out their first single. Both sides are originals. They are, "Loving Guide" and "Sweet Rock-n-Roll" and should be out in March...

10 am to 2 pm KISS disc jockey Allen Grimm was fired in January for being "non-progressive." Sure he is behind the times, but to call this a case of the pot calling the kettle black would still be a gross understatement. Who is in tune with the times, at KISS radio? If KISS's musical selections were all I knew of rock-n-roll, I wouldn't bother with KISS or rock-n-roll, period...

Christopher Cross' wife is seeking a divorce. Was **Ozzy** really arrested in front of the Alamo last month for biting off the head of Lila Cockrell?...KRTU-FM (91.7) has another new wave program on Sunday nights from midnight 'til 2 am...**Mick Jagger** was in Austin last month with **Jerri Hall**, supposedly buying horses...**The Clash** may be in Austin next June... **Steve Walsh** has left **Kansas** to continue a solo career...

—RNR

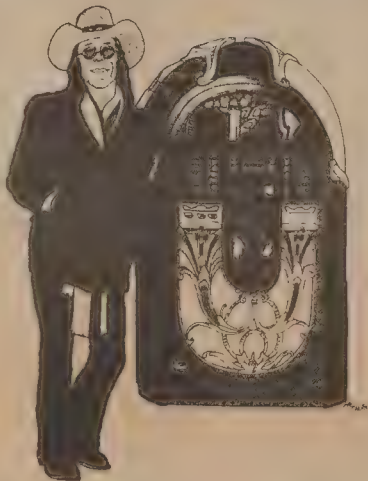


photo by David Sprague

Elektra recording artist Miss Lou Ann Barton at an autograph party at Rough Cedar Studios in Austin. Jimmy Wong, San Antonio Sound Warehouse general manager, is the bearded chap on the right.

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A low budget rock star

by
RON YOUNG
Publisher

Kevin Kosub, aka the Rat Race Kid, is a hyperactive 27-year-old with a hell-bent ambition to be a self-made rock 'n' roll star. Last year he went to the city of Lost Angels in hopes of convincing the record magnates that what he had to sell was worth putting on big-time vinyl. But despite the fact that he's a descendant of P.T. Barnum Kevin couldn't bend a record exec's ear, even when he told several receptionists that he was Christopher Cross. He never even got so much as a perfunctory "let's have lunch sometime." So, the Boy Wonder headed back to his home in the southside of Alamo Heights and plotted to get his album recorded by hook or crook.

Once back on his own turf Kevin and his brother Danny, who co-writes much of the Rat Race material, pooled their resources and produced the first Rat Race Kid LP, *Give Me Power*, on Kevin Kat Records. It was recorded at ZAZ studios and features an extraordinary line-up of local musicians including Augie Meyers, Frank Rodarte, Pat Farmer and Danny Cowan. The record burns with the intensity and sure rock 'n' roll spirit of classic garage bands like Kenny and the Kasuals. Songs like "Nuclear Babies" and "Flying On The President's Plane" poke fun and call attention to current socio-political issues, and with tongue planted firmly in cheek the Kid delivers them in a gutsy manner. His singing ability is almost negligible to the point of making Lou Reed sound like Johnny Mathis. But then singing ability never stopped Johnny Rotten either.

For the most part during the week Kevin (the Dr. Jeckyl part of him) is a record collector and dealer down in Corpus Christi with a collections of more than 40,000 records. He's a fairly calm and charming young man who speaks with elan about his vinyl fetish. But he becomes feverish when talk turns to his role as the Rat Race Kid.

Kevin says, "As the Rat Race Kid I represent no responsibilities and freedom of speech. I hope my songs make some sort of statement."

His song "Living In the White House" comes to mind with its witty lyrics: "Pass Out the jelly beans and the white wine/I'm just a call away from Hollywood and Vine/In the oval office my first lady by my side/You know I won't take the country for a ride."

After hearing those come over my JBLs I

would have thought the Kid was a cause conscious radical from the '60s.

"No, I'm not a radical. In fact, I voted for Reagan. I consider my songs commercial political novelty items. My sociological observations are not meant to be taken too seriously," he says.

Dr. Demento once played his single "You're Being Hi-Jacked" to back up his novelty item statement. But the Kid yearns to be in the same realm of rock figures as Jim Morrison and Mick Jagger. He knows he's lacking in vocal talent but he feels that he has the right touch in getting the right musicians to back him and that his strengths are as a producer, PR man and showman.

This becomes clear when he's in action onstage with Dogman & The Shephards, a locally renowned rockin' blues trio that he's been fated to hook up with. That's when all his bravura pays off.

Onstage the powerhouse trio cranks out the businessman's bounce of "Doctor Danny" and "Dogman" Neal Walden's slippery blues licks ooze in and out from between the cracks in the Kid's patter about a local Eastside medicine man. The Kid careers all over the stage as he implores his captured audience to listen to his tale. He's got all the right moves down but comes across to some patrons as too cocky for the amount of talent he has. Something like unctuous Merv Griffin doing Rod Stewart.

The Kid takes it all in stride.

"Some people don't like my act but I'm doing it and that's what counts. I want to be a star and at least please myself. Look at Alice Cooper. Not everybody liked him at first either," the Kid said.

What does the future hold for Mr. Rat Race? Will he remain a local cult figure? Will he become one of those rare birds, a rock superstar? Will he don a wrestling mask and be seen next week with the Von Eric brothers?

"I plan to record my second album, simply titled *The Return of the Rat Race Kid*. I'll be working with Dogman & The Shephards for the most part, but I'm gonna round up Frank Rodarte and R.B. Blackstone and some of the others who played on the first one. Half of it will be all new material recorded in the studio. The other half will be live with Dogman. They'll probably even do some of their own tunes. In fact, their new single "I Knew I Was In Texas" will be out on Kevin Kat Records by the time people read this story. I'm also planning another trip to LA to sell my tapes to a big company," the Kid said —RNR

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Lou Ann Barton/Old Enough
(Asylum) ★★★★★

Miss Lou Ann's brash vocal swagger has always been first rate blues-based belting when ever I'd seen her do guest sets with Stevie Vaughn and Double Trouble, but on her debut album co-produced by veteran producer Jerry Wexler and the Eagles' Glenn Frey, this rough diamond is finally in the proper setting.

Rightly recorded with the brilliant Muscle Shoals musicians, Miss Lou Ann is also aided by such notable axmen as Jimmy Johnson, the Fab T-Birds' Jimmie Vaughn and Frey. Each cut here is perfectly chosen to show off every facet of her impressive vocal talents. She can be as sexy as Maria Muldaur, as raucous as Bonnie Raitt when she's in top form, as groovy as Rickie Lee Jones and as gutsy as Koko Taylor.

Miss Barton's been honing her burnt honey voice in Austin over the last few years but it's obvious from this exciting first album that she is destined for bigger things. I highly recommend this album to anyone. Best cuts to be considered from an album full of best cuts are: The funky Frankie Miller penned title tune, the two torchy ballads "The Sudden Stop" and "It's Raining", her snappy version of Hank Ballard's "Finger Poppin' Time," the tear jerking cover of the chestnut "Maybe" and a bright as a copper penny "Brand New Lover." *****Ron Young**

Le Roi Brothers-Moon Twist
(Amazing Records) ★★★★★

This 7" EP has four songs from this Austin quartet, who are now a trio and without a bass player—by their own choice!

They have rockabilly roots but unlike such young upstarts as The Stray Cats and the Polecats, these boys show their Texan and Southern styles very casually, thus sounding more authentic, although maybe not as exciting.

After seeing their show several times in Austin, "Check This Action" sounds like their theme song and is fairly representative of their own unique style and interpretation of grassroots rock-n-roll.

"Rockin' Daddy" is the one genuine rockabilly song here. It's a tight, raved-up, and much improved version of this old Sonny Fischer song. My favorite.

"Moon Twist" is a good high energy rock-n-roll "standard," but it doesn't fully succeed. It doesn't have the bounce or vocal inflexion that is necessary for this type of song (i.e. "Whole Lotta Shakin' Goin' On").

In contrast, the vocals are powerful and flexible on "Chicken & Honey." You can't beat this song for good drivin' rhythm. The constant tapping and the harmonica helps give it a southern backwoods atmosphere.

I was impressed by the songs and their originality. *****Clyde Kimsey**

Soft Cell/Non-Stop Erotic Cabaret (Sire) ★

Full of perverse jokes, inane sexual droolings and a general leeringly decadent atmosphere, this is about as interesting or coherent as...well, I can't think of anything else that I should insult so by comparing this to it. Boring synthesizer drones comprise the majority of the songs and have little or no dance beat. *****David Arthur**

★★★★★ — Excellent.
A "must" album.

★★★★ — Very good.
A solid effort.

★★★ — Good.
Worth a chance.



★★ — Mediocre.
Inconsistent or just
lacking in some way.

★ — Poor.
Waste of time.

○ Frisbee.
The only thing it's good
for.

Lucifer's Friend/Mean Machine (Polydor) ★★½

Here's another one of those obscure bands that paved the road for the metal bands of today and who are now trying to join in on a trend that they are the grass roots of. **Mean Machine** is a great album even though it is admittedly a very far cry from their previous intricately performed, Uriah Heepish style. The album is filled with quick rhythms consisting of great vocals by John Lawton and even better instrumentalism. Peter Hesslein's guitarwork adds to all cuts, but shines especially on the title cut and "Cool Hand Killer," a metal classic. Better cuts include "Action", "Born to the City", and "Hey Driver". "Bye, Bye Sadie" ends the album on a good 'ol rock'n'roll note while the listener is saying to himself, "this band is called Lucifer's Friend?" Try it, you'll like it. ****Cliff Dunn**

The Lotions (Stork Records) ★★

The Lotions are the premier Texas reggae band. Although these guys hail from Austin and are most definitely white, they still put out some of the best dance music around. Just ask any of their satisfied customers. They'll be the ones with the holes in their shoes.

Though the record contains only four songs and costs \$5, it's worth it, because it's an excellently produced package from the studio sound to the nice color jacket. The songs themselves are highly polished groovy gems, especially "Get Up (Don't Get Down)" and a version of The Seeds' "Pushin' Too Hard", done reggae style. "Groovin' Song" borrows too closely from the melody of Marty Balin's "Hearts" and sounds too much like Santana to be reggae, but the Lotions never claimed to be original. "Just Like A King" rounds out the record and is the weakest cut, but with just four songs you don't need a weak one.

What makes this record worth having more than anything else is the excellent musicianship found in the grooves and the fact that it's from Texas. ****Ron Young**

Coping wildly



The Teardrop Explodes/Wilder (Mercury Import) ★★★★★½

Innocence. That's the best word to describe **Wilder**, the second album by The Teardrop Explodes. Last year's **Kilimanjaro** had some great songs, but seemed like just a collection. **Wilder** is more cohesive. The feeling you get listening to the LP is one of childlike innocence. Most tracks have singer Julian Cope looking back to his youth in a kind of melancholy way. Childhood friends and parents abound. The three ballads on the second side, "Tiny Children", "and The Fighting Takes Over", and "The Great Dominions", are the best examples. With the minimal backing they almost sound like Cope solos. This might be due to the fact that the band lost two members shortly before recording. Most of the upbeat stuff is on the first side. Horns are still employed to good effect, especially on the swing of the opening cut "Bent Out of Shape", and the side closer "The Culture Bunker." That song is about his first band **The Crucial Three**, "wondering what went wrong". As for the music, the rhythms are more pronounced, the arrangements a little rougher, and the vocals pushed back some. Cope still shows his '60s psychedelic influences, Sgt. Pepper era Beatles being a major one. Also check out the recent single "Passionate Friend" for what could have been a good answer to the Turtles' "Happy Together."

Wilder is a very good record, in many ways better than **Kilimanjaro**. Julian, you've said that you would rather be great than famous. You're getting mighty close. ****Jeff Webb**



Del Shannon/Drop Down And Get Me (Elektra) ★★

Remember "Runaway" or "Little Town Flirt"? Remember Del Shannon? Well, this is his return album and like Springsteen lending his helping hand to one-time inspiration Gary "U.S." Bonds, Tom Petty plays host to the long-lost Shannon. Petty's Heartbreakers back up Del just as Bruce's E Streeters did on Bonds' excellent comeback album.

But if you're an old Shannon fan and expect the return of the "Runaway", forget it. Whereas Bond on HIS LP still retained a single musical vision, Shannon shows that over the years he's learned a trick or two from the newer songwriters. Some of his new songs contain hints of the Eagles and some of the better Southern rockers. His musical talent, therefore, breaks down more like light through a prism.

He's written two-thirds of the songs, the best of which is the rockin' "Midnight Train," the inspirational ballad "Never Stop Tryin'," and one of his blueprint girl-got-the-best-of-me tunes, "Sucker For Your Love." He covers some fine oldies, too, like "Sea Of Love" and delivers a great version of the Stones' "Out Of Time." ****Ron Young**

Quarter Flash (Geffen Records) ★★

Here is an album that's bound to please mainstream listeners who don't like to look below the surface in the musical scene and rely solely on their radio for influence.

Quarter Flash is only inspired by other recent performers who do likewise; most obviously Pat Benatar. They are a slick, well produced band that takes no chances. It's not that they're an offensive band, but the sad thing is why have they caught the attention of radio programmers and listeners?

Just more proof that radio rock is dead.

****Clyde Kimsey**

Rules & Manners



Black Sabbath/Mob Rules (Warner Bros.) ★★★★★

Let's make one thing perfectly clear; excepting maybe Motorhead, AC/DC and if you want to count them, Rush, this is the best heavy metal band around today. Why? Ronnie James Dio, that's why. After joining Sabbath last year and effecting the change of pace demonstrated on **Heaven and Hell**, I was im-

pressed by Dio's approach to the genre and by his vocals.

Dio co-wrote all cuts here and his lyrics are what carry the day. While they are concerned with phantasmagorias galore, Dio is saved by his refusal to tell a story. He goes for a mood. And since he's not trying to be a poet, it's a good approach.

Dio's approach fits him perfectly. It's a melodramatic genre, depending more on sheer bravura than subtlety. And Dio captures the idea well. The all out rock numbers are fast and cutting, the slower cuts brooding, and thru it all Dio sounds like a sincere actor playing a part — not living it, playing it. If he's not sincere, then he's at least enjoying himself — same thing nearly.

Sure, some of this is hard to swallow — but the songs are only trying for a mood, not a coherent meaning. Dio sure ain't no Dylan — but he's not claiming to be, either.

What else? Well, Dio's voice, when he's not shrieking, is a beautiful (yes, that's the word) tenor that is excellent set to only an acoustic guitar. That isn't often, but overall, he's singing more than he ever did with Rainbow — or on **Heaven and Hell**.

Sabbath has improved their songwriting overall, and there's not a bad track on the LP except for "E5150". That, my friends, is a keyboard/tape loop experiment. Sabbath's using keyboards more and more and ordinarily I'd approve of an experiment like this — but I've a feeling this is going to open more Black Sabbath concerts than I care to think about.

The best cuts are: "Falling Off the Edge of the World", "Sign of the Southern Cross" — both of which feature slow openings and excellent vocals before the rumble sets in and "Over and Over" which sounds like a cover of a Joy Division tune. Hey, really — it's good — really. ****David Arthur**



Tom Verlaine/Dreamtime
(Warner Bros.) ★★½

It just doesn't pay for an artist to peak early in his career. Take Tom Verlaine for example: Spearheading the band Television during the '70s, he recorded with them the critically acclaimed **Marquee Moon**, a standard by which he continues to be judged — often falling short of the mark. Such is the case with his latest release. Perhaps seeking a more commercial sound (this is his most "rockin'" effort), he has delivered a very homogeneous record. One would never describe his early work as "homogeneous" — is this progress? The keening, jittery edge has all but disappeared from his solos, the solos themselves buried in thick rhythm layers. They songs seem to coalesce into one long, virtually indistinguishable track. His subtle, slightly sinister humor is still at work and jewel-like lines ("Darling, mysteries come and go, but love remains the best kept secret in town." — "Always") still peek out from his mystifying lyrics, but the vocals are his weakest to date.

Best cuts are "The Blue Robe", "Always", and "Penetration", and the LP is still head-and-shoulders above most. I guess TV will continue

to be one of my favorite pastimes, but gosh! if only the shows didn't seem so much alike this season!" **V. Ray**

Anson Funderburgh & The Rockets/Talk To You By Hand (Black Top) ★★

If you enjoy hot'n'nasty R&B like the kind the Fabulous Thunderbirds serve up you must have this LP.

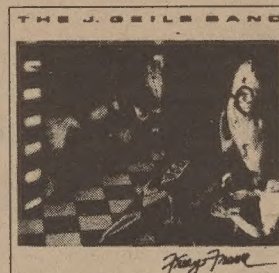
While the Rockets don't display any of their own songwriting talent just yet, they show a penchant for uncovering some obscure gems by some blues greats, just like the T-Birds started out doing.

This is a great party record with some of the best cuts being: a blistering version of Ike Turner's "Tore Up," B.B. King's "Walking Dr. Bill," and Guitar Gable's "This Should Go On Forever." **Ron Young**

Bob & Doug McKenzie/The Great White North (Mercury) ★★½

A lot of people are watching SCTV just for the part where two dumb beer-drinking, donut and bacon-eating Canucks have their own talk show. Most of the humor is stupid rather than funny, but if you appreciate dumb humor then this record is for you.

The funniest bits are "Coffee Sandwich" — think about it, a hilarious take-off on "The Deerhunter" called "The Beerhunter" — I won't give it away — the seasonal joke/song "Twelve Days of Christmas," and "Take Off" which features vocals by Geddy Lee for all you Rush fans. **Ron Young**



J. Geils Band/Freeze Frame (EMI America) ★★½

An interesting change of style from the former R&B group that was hailed as the American counterpart of the Rolling Stones over a decade ago. Interesting, and surprising. And good. Very good, in fact. It still is blues-tinged rock and roll, but with more pop, sensibility. The songs are tight, well structured glistening gems that both are accessible through hooks and capable of standing up to repeated listenings. "Centerfold", their latest single, casually describes a girl who the singer knew in school who makes the center spread of a risqué magazine. Is he shocked? Nope. Given the peppy framework of the song, he's doubtlessly holding the mag in one hand. "Insane, Insane Again"'s lyrics could've been written by David Byrne in 1977, but the music is upbeat, blazing rock. "Flamethrower" has obvious lyrics, but a great revved up disco tempo. "River Blindness" is probably the best African funk I've heard so far, making Eno-Byrne-Heads efforts sound like plastic art. "Angel in Blue" is a haunting ballad of personal dead end streets that is a dead ringer for Springsteen's **Darkness on the Edge of Town**. "Piss on the Wall" reaffirms the attitude of early rock

with blistering music. Kodos especially to keyboardist and main songwriter Seth Jeistman on this album; everybody else in the band deserves mention, too, but all are equally excellent and one shouldn't be singled out. The music meshes perfectly, and is easily one of the best records of 1981. **Tim Lawless**

Alan Vega/Collision Drive (Celluloid) ★★½

For those unfamiliar, Alan Vega was the vocalist in the electronic, minimalist duo Suicide. After they suspended operations two years ago Vega put out his first solo album with the mysterious Phil Hawk on guitar. That time the sound was rockabilly, back to the roots. This time it's a full garage-style band. The results show Vega at the heart of rock and roll like few performers around today. If you're thinking **Stray Cats**, forget it. It's more like "Iggy Pop Sings Gene Vincent." The production (by Vega) is a very raw sound with effective use of echo. A new version of "Ghost Riders" is more haunting than before because of this. Vega is a great rock and roll singer. He puts everything he's got into every word. "I Believe" the album's lone ballad lets Vega's voice go to agonizing lengths not heard too often these days. The album's centerpiece is "Viet Vet" a long, nightmarish vision of the atrocities of the Vietnam war as seen through the eyes of a man with 'four purple hearts'. Vega uses his voice for sound effects in this 15-minute journey into the night. If the Doors hadn't written "The End", Coppola could have used this for the soundtrack to **Apocalypse Now**. Alan Vega paints a pretty gray picture on **Collision Drive**. Listen, if you want to know the truth. **Jeff Webb**



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Roy Orbison: a shady character

Roy Orbison
Convention Center
Feb. 9

The legendary Roy "The Big O" Orbison brought his rich and supple operatic voice and his treasure chest of classic hits to S.A. last month for a bravura performance that proved that his star has not faded a bit since his last hit in 1964, "Oh Pretty Woman."

Orbison sang a tight and honest hour's worth of his songs in a timeless voice that swelled from a deep bass to a dazzling falsetto in the wink of an eye. He opened with "Only The Lonely" and finished with his adolescent melodrama "Runnin' Scared." In between he and his cracker-jack band and back-up singers delivered all his golden oldies with a joyful precision that moved the packed crowd from tears to open shouts of praise.

Though paunchy and fortyish, Orbison, in his trademark jet black sunglasses, was still a formidable presence despite the fact that he stood stone still throughout the show. His voice soared on hits like "It's Over," "In Dreams," "Leah," and "Blue Bayou" and he growled and leered his way through "Mean Woman Blues," "Workin' For The Man" and a steaming version of "Oh Pretty Woman" that makes Van Halen's shameless cover of the tune seem limp-picked.

Besides his older material Orbison sang two recent compositions, one a moving ode to his friend Elvis Presley called "Hound Dog Man" the other his latest hit with Emmylou Harris, "That Lovin' You Feelin'." I hadn't seen a crowd (of older folks and youngsters) that had been as visably moved since Springsteen played the Auditorium. Roy Orbison proved as other early rock 'n' rollers like Jerry Lee Lewis have that talent such as theirs is ageless.

***Ron Young



Roy Orbison

Fogelberg rocks Austin

Dan Fogelberg
Frank Erwin Event Center
Austin, Feb. 15

Dan Fogelberg may come across as an overly sentimental folkie on record, but in concert he rocks out with a ferocity that was completely unexpected.

Fogelberg and his six-man band which included L.A. sessionman Russ Kunkel on drums, Joe Vitale on keyboards, percussion and flue and Kenny Passerelli on bass, (the latter two are both former members of Joe Walsh's band) opened with the title cut from his

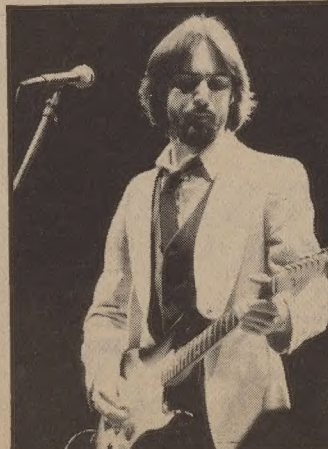


photo by Clyde Kinsey

Phoenix Lp. Fogelberg then performed several songs from his new release, **The Innocent Age**, including "The Reach," "Times Like These," "Empty Cages," and "Hard to Say," his single off the Lp. Fogelberg also performed older compositions throughout the night, including "The Last Nail," "Part of the Plan," and "Wishing On the Moon." Fogelberg also performed three songs by himself on piano or guitar. It was eerie seeing one man and his instrument captivate the capacity crowd. "Crow," "Beggar's Game," and "Leader of the Band" all received this treatment, the latter far more moving without the overbearing horn arrangement it receives on **The Innocent**

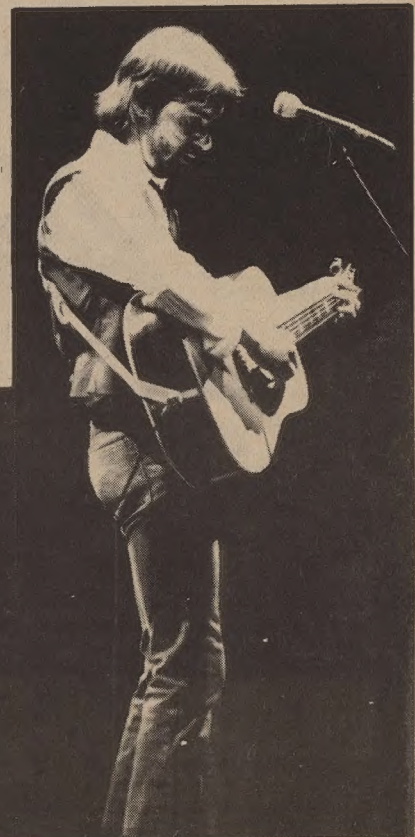


photo by Robbin Cresswell

Dan Fogelberg

Age. The solo performances concluded the first set.

Fogelberg's second set of his two and 1/2 hour concert opened with a few surprises; some bluegrass swing; a rendition of an old gospel number, "Life Is Like A Mountain Railway." Fogelberg continued to confound me by not doing any material off his 1978 release, **Netherlands**, but continued to rock out. He concluded with two encores, the first consisting of "Face the Fire" and the Byrd's "You Wanna Be A Rock and Roll Star," the second being a surprise rendition of "Tulsa Time." Now if only Fogelberg would cut his next Lp live...

***David Arthur

Concert Calendar

Austin			
March 1	John Hall, Clubfoot	March 19	Rickie Lee Jones, U.T. Performing Arts Center
March 2	Jennifer Warren/Passenger, Steamboat Springs	March 22	The Police/Go-Go's/Joe King Carrasco, Erwin Center
March 3	Leon Russell, Clubfoot	March 23	Mitch Ryder, Clubfoot
March 3	Sammy Hagar/Quarterflash, Municipal Auditorium	March 30	Chubby Checker, Clubfoot
March 4	Flestones/Red Rockers, Clubfoot	April 2	Hall and Oates, Erwin Center
March 6	John Prine/Steve Goodman, Paramount	April 3	Roy Clark, Erwin Center
March 6	Joe Ely, Gruene Hall, Gruene	April 5&6	James Brown, Clubfoot
March 5	The Cold, Clubfoot	April 16	Carl Perkins, Clubfoot
March 7	Jimmy Buffett, Frank Erwin Event Center	April 16	Albert King, Clubfoot
March 15	Maria Muldaur, Clubfoot		
March 17	Molly Hatchet/Saxon, Municipal Auditorium		

San Antonio

March 5	Sammy Hagar/Quarterflash, Arena
March 19	Molly Hatchet/Saxon, Arena

Clubfoot, 110 E. 4th, Austin, 1-472-4356
Paramount Theater, 713 Congress, Austin, 1-472-5411

Manor Downs, P.O. Drawer T, Manor, TX 78653, 1-272-5581

Spotlite Productions, Austin. Tickets (Clubs Only), 1-441-9191 (Major Shows' Tickets at Joske's)

Third Coast, 5555 N. Lamar, Austin, 1-454-5011

Frank Erwin Center (Superdome), P.O. Box 2929, Austin, TX 78769, 1-477-6060

JAM Productions, Concert Line, 828-6351

Stone City, Concert Line 341-7074
Cardi's, 1534 Bandera Rd., 432-5116

The concert dates and places are subject to change without notice. Please call the promoter, especially if it's an out-of-town show. We have listed most of the area promoters for you. All information is current as we go to press. Please do not hold us responsible for any changes.

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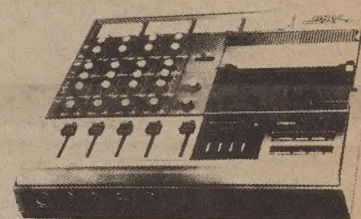
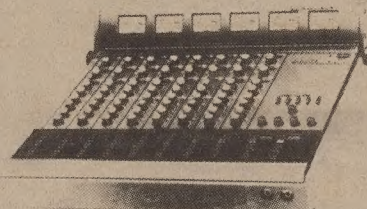
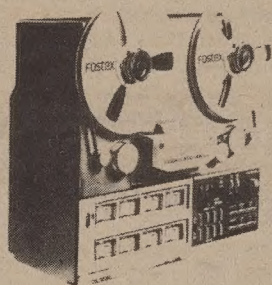
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